

## Map 08 :: South of Central Square

- (01) Cambridge Senior Center: Lisa Houck
- (02) Carl Barron Plaza: Ritsuko Taho
- (03) Harvest Food Coop: David Fichter
- (04) Middle East Restaurant: Daniel Galvez
- (05) Green Street Parking Garage: Daniel Galvez
- (06) Central Square Library: Linda Lichtman, Lilli Ann Rosenberg, David Judelson
- (07) Auburn Park: Kitty Wales
- (08) University Park: Ross Miller and Monica Raymond
- (09) Graham & Parks School: Susan Thompson, David Fichter, Judith Inglese
- (10) Dana Park: David Phillips
- (11) City Hall: Gerald Burger
- (T) MBTA Station: Elizabeth Mapelli, R. Storrs and D. Cunningham

**Lisa Houck**  
Cambridge Senior Center  
806 Massachusetts Avenue

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**Title:** They Settled Near a Marsh

**Date:** 1995

**Materials:** Oil enamel on plywood

**Dimensions:** 2' 3" x 9' 3"

**Location:** Dining room

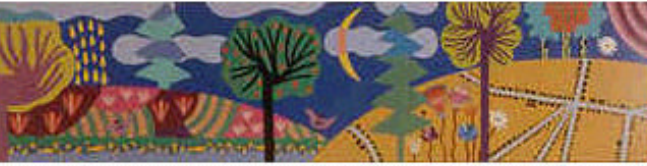
**Title:** This Is Where We Saw the Eclipse

**Date:** 1995

**Materials:** Oil enamel on plywood

**Dimensions:** 2' 3" x 6' 9"

**Location:** Dining room



**Title:** Scientific Observations of the Square

**Date:** 1995

**Materials:** Carved and painted terra cotta tiles

**Dimensions:** 7' x 10'

**Location:** First floor corridor



Playful and vibrant, Lisa Houck's work delights in nature. Her stars, suns, trees, rivers, flowers, birds, and fish recall Pennsylvania Dutch motifs, African textiles, Native American symbols, Henri Matisse's cut-outs, and eye-popping modern graphic art. One Seasonal Cycle depicts a field in summer, fall, winter, and spring. The work's two canvases, mounted on either side of the entrance foyer, greet visitors to the Center. *This Is Where...*, a landscape of fall colors, and *They Settled...*, a portrait of Colonial-era Cambridge, dance across two walls of the cafeteria. Finally, the 68 terra cotta tiles of *Scientific Observations* provide a quilt-like backdrop for a bench in the first-floor hallway.

Houck has exhibited her work in galleries and museums throughout Massachusetts, as well as in New York, Iowa, Tennessee, and Washington, DC. After her undergraduate studies at the Rhode Island School of Design, she received an MFA in a joint program at Tufts University and the School of the Museum of Fine Arts. Her paintings are in the collections of Harvard University's Fogg Art Museum, Boston's Museum of Fine Arts, and the Brunner Museum in Ames, Iowa.

*Commissioned through the Cambridge Arts Council's Public Art Program.*

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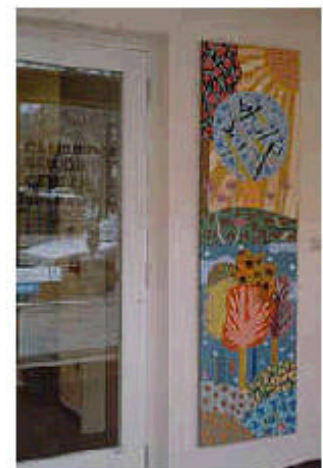
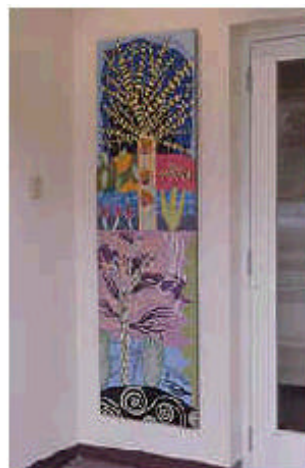
**Title:** One Seasonal Cycle In A Temperate Zone

**Date:** 1995

**Materials:** Oil enamel on plywood

**Dimensions:** Four panels each 3 1/2' x 2'

**Location:** Vestibule





## Ritsuko Taho Central Square

**Title:** Multicultural Manifestoes

**Date:** 1995

**Materials:** Glass, brick, granite, grass

**Dimensions:** Half acre

**Location:** Intersection of River Street and  
Massachusetts Avenue



This half-acre installation in the heart of Central Square reveals the inner hopes of Cantabrigians of all ages and backgrounds. Taho spent five months soliciting "dream statements" via public meetings, workshops, and "dream collection boxes" around the Square. She then inscribed selections on six rings of brass cylinders. The statements range from personal ambitions (becoming a teacher, veterinarian, or dancer; finishing college) to goals for the world at large (ending racism and pollution, increasing tolerance and unity). Three of the scroll rings rest on a pillar of frosted glass bearing the word "dream" in 48 languages. These three "dream towers" (one shown here) are internally lit, providing a comforting glow for nighttime passersby.

Taho received a BFA and MFA in design from Musashino Art University in Tokyo and an MFA in sculpture from Yale University. She has exhibited her work in group and solo exhibitions at museums and galleries around the world and received numerous commissions for temporary and permanent public installations in the U.S. and Japan.

*Commissioned through the Cambridge Arts Council's Public Art Program.*

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*"Dreams are very personal and a real reason people immigrate to this country. But there is a loss of public space here in which people can expose their private thoughts. There is little social interaction among cultures. I thought about how the public space can be designed to facilitate that interaction, that interchange of thoughts about social issues, cultural issues or something very private."*

—Ritsuko Taho



## Seeing and Experiencing

In *Multicultural Manifestoes*, Ritsuko Taho transforms a busy public place - the heart of Central Square - into an intimate site for dialogue and meditation.

Her installation includes three "dream towers," each etched with the word "dream" in many languages, reflecting the fact that Central Square is a vibrant multi-ethnic neighborhood. Are any of the languages familiar to you? How many can you identify?

Taho is interested in the intersection between public space and private thoughts. She collected personal dreams from Cambridge residents and inscribed them on the towers' "dream wheels." Walk around the towers, spin the wheels and read the texts. Notice the individual styles of handwriting. Do you share a dream with anyone? If you could add your own dream, what would it be?

Where does this installation begin and end? What sounds and smells do you experience? Taho wanted to create a calm, protected space that could bring people together by encouraging reflection and conversation. Do you think she has succeeded? What elements of the installation contribute to an atmosphere of intimacy?

How do reading the dreams and being in the midst of this piece change your experience of this intersection?

Why do you think the artist chose the title, *Multicultural Manifestoes*? (A "manifesto" is a public declaration of principles or intentions.)

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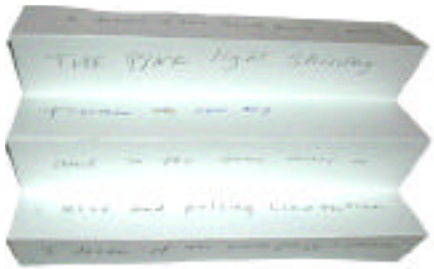
## Hands-on

### What you will need:

Piece of 8.5" x 11" paper, pencil or pen.

Using *Multicultural Manifestoes* as a jumping-off point, create a group poem. Choose a line or fragment from one of the dream wheels. Fold a piece of paper like a fan, with eight "accordion" sides. Write your chosen line on the top face of the fan. Then pass the fan to someone else. He or she will add a sentence on the next face of the fan (they can use a line from Taho's installation or invent a line of their own). Then he or she will fold over the first sentence so the next person can only see the preceding line. Pass it on. Continue until you have eight lines.

Now have someone else in your group make a fan and write the first line. Make as many fan poems as your group desires. Now read your poems out loud. Did anything surprise you?



## On-site

### What you will need:

Paper, crayons (be sure to peel off the paper), pencil.

Make rubbings of the dream wheels or write down the dreams that you like best.

### What you will need:

Shoebox, paper, scissors, light-colored fabric (an old sheet works well), acrylic paint, wooden pole, permanent marker, staple gun, found objects (bells, ribbon, string).

Taho's installation shows how art can be an interactive process. The artist didn't just work alone in her studio, but got out in the community to create art with other people.

Try making your own community-oriented piece - one that gets you out into the world, working with and listening to others. Make a slot in your shoebox. Now create a sign that asks passersby to write their wishes or dreams on a piece of paper and put it into the box. Collect 30 dreams from different people.

In many countries flags convey public messages of prayer and hope. Choose some of your collected dreams to make community dream flags. Cut your cloth into strips. Use your permanent marker to write a dream on each strip. Paint accompanying images or designs. Staple gun or nail the strips onto the pole. To add movement and sound, attach bells, ribbon, string or other found objects to the pole.





## Privately Sponsored Public Art Central Square



### Harvest Food Coop

**Artist:** David Fichter

**Title:** Potluck

**Date:** 1994

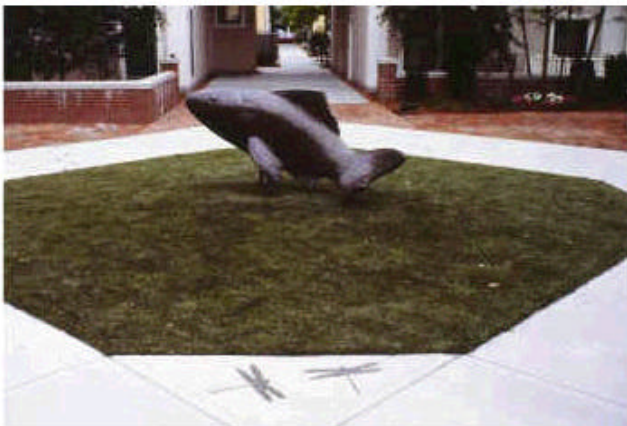
**Materials:** Acrylic on brick

**Dimensions:** 22' x 100'

**Location:** Intersection of Bishop Allen Drive and Norfolk Street, overlooking the parking lot

An entire neighborhood gathers in this monumental neighborhood mural to socialize and feast on foods from many different ethnic cuisines - a sensory celebration of Central Square's diversity. The crowd at the potluck contains individual portraits of numerous area residents. Nearly fifty volunteers from the area helped Fichter and his assistants with the task of painting the 2,000 square foot wall.

*Commissioned by the Area 4 Neighborhood Coalition*



### Auburn Park

**Artist:** Kitty Wales

**Title:** Marsh Passage

**Date:** 2001

**Material:** Bronze, sandblasted cement

**Dimensions:** 8 feet long

**Location:** Intersection of Auburn and Brookline Streets

Wales' work for this small park provides an interactive "field guide" to wildlife in Cambridgeport, both of the time (when the area was a marsh) and now. The 600-pound carp at the center of the park and embedded bronze dragonflies, crabs, and tortoise surrounding it are outsized versions of the creatures that once swam, scuttled, and flew here.

*Commissioned by Cambridge Homeowners Rehab, Inc.*



### University Park

**Artists:** Ross Miller and Monica Raymond

**Title:** Traces

**Date:** 1999

**Material:** Mixed media

**Location:** Intersection of Sidney and Franklin Streets

Grouped into four plazas, nearly 50 two- and three-dimensional pieces trace the area's history, including a refractor telescope that celebrates groundbreaking local innovations; a mist fountain and bronze oyster shells that represent Cambridgeport's estuarine past; a giant spool that recalls the cable company that occupied the site circa 1895.

*Commissioned by Forest City Development*

## Daniel Galvez Middle East Restaurant

**Title:** Crosswinds

**Date:** 1992

**Materials:** Enamel on masonite

**Dimensions:** 24' x 41'

**Location:** 472 Massachusetts Avenue



Combining portraits of real-life locals with patterns and objects from the world's cultures, *Crosswinds* is the companion piece to Pearl Street's *Crossroads*. For both murals, Galvez relied on the community for ideas, including images from local photographer Jeff Dunn. In *Crosswinds*, Galvez connects the different elements through clever composition. Poses and facial expressions guide the viewer's eye from one person to the next. For example, an elderly woman seems to smile at the young girl on her father's shoulder in the lower center of the mural. In Galvez's own words, "I love Central Square. You hear different accents wherever you go, smell different spices in the ethnic restaurants. There's a wonderful multi-cultural spirit here, and I'm trying to capture that."

Galvez, who makes his home in Oakland, California, studied painting at the California College of Arts and Crafts and San Francisco State University. His large-scale murals, inspired by traditional Mexican mural painting, grace exterior and interior spaces throughout the U.S. His best known works include the 63-foot *Homage to Malcolm X* (1997) in New York City and *Guardians of the Past, Stewards of the Future* (1999), a pair of murals for the U.S. Department of the Interior in Washington, D.C.



## Daniel Galvez Pearl Street Parking Garage

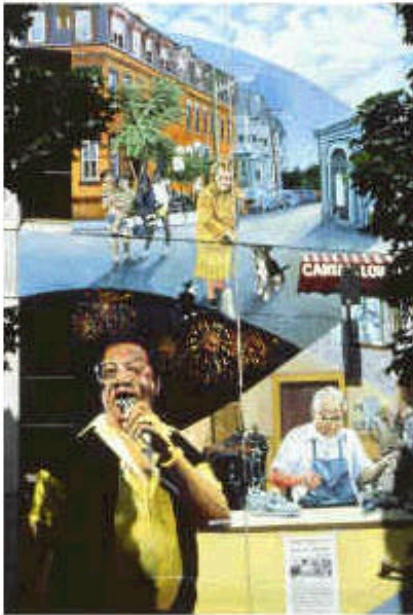
**Title:** Crossroads

**Date:** 1986

**Materials:** Enamel on concrete

**Dimensions:** 28' x 46'

**Location:** Intersection of Pearl and Franklin Streets, facing Pearl Street.



Muralist Daniel Galvez sought input from the community in the concept and design of this "Central Square family album." The 1,200-square-foot collage of people and architectural landmarks is composed in the shape of the universal symbol for infinity. This way Galvez connects leather-clad teens with an elderly couple; a waiter from an Indian restaurant with Greek Festival dancers. Also in the mix are local celebrities like R & B singer Little Joe Cook and Jimmy the Shoemaker (shown in the upper detail). Alert viewers will catch Galvez's clever means of crediting himself and his volunteer assistants: on the front page of a *Cambridge Chronicle* painted in the bottom left of the mural.

Galvez, who makes his home in Oakland, California, studied painting at the California College of Arts and Crafts and San Francisco State University. His large-scale murals, inspired by traditional Mexican mural painting, grace exterior and interior spaces throughout the U.S. His best-known works include the 63-foot *Homage to Malcolm X* (1997) in New York City and *Guardians of the Past, Stewards of the Future* (1999), a pair of murals for the U.S. Department of the Interior in Washington, D.C.

*Commissioned through the Cambridge Arts Council's Public Art Program.*





*"I see murals as a means for people to reclaim their environment and express what is important to them, and to focus on the life energies of the community. Murals are an attempt to create a vital art connected to the deepest needs of the people. The walls become a platform for the people to speak out about who they are." - Daniel Galvez*



## Seeing and Experiencing

Residents, special festivals, everyday life...the spirit of a community has been captured in this vibrant, larger-than-life mural. Daniel Galvez conceived Crossroads as a family portrait of Central Square and he relied on the neighborhood's "family" to help create it. He invited community members to share ideas, contribute photographs and even assist in painting the mural.

The figures in the mural are based on real people. Who do you see? What are they doing? Which people do you notice first?

From Galvez's perspective, what kind of place is Central Square? How does color contribute to the overall feeling of the piece?

Stand in front of the mural and compare your size with the figures. Why are they so big?

Galvez painted this mural in 1986. As you walk around Central Square today, do you think the neighborhood has changed?

In collaborating with Galvez, residents talked about what they value in their community. How does the mural represent these values?

Why do you think the artist titled this mural *Crossroads*?

## On-site

### What you will need:

Notebook or paper, pen or pencil.

Imagine that one of the people in the mural comes to life. Write in the character's voice. What would he or she say about Central Square?

## Hands-on

### What you will need:

Paper, pencil, glue, paint, crayons.

Many artists use real-life people as their inspiration. Some artists use models and work directly from life, while others rely on photographs.

Collect photographs of people in your family, school or neighborhood. Now cut your paper in a variety of shapes and sizes. On each piece draw a picture of someone, using the photographs for inspiration. Add drawings of other objects if you wish.

Now arrange these small portraits on a larger piece of paper - make a community or family portrait. When you find an arrangement that you like, glue your drawings to the piece of paper. Add color to your piece with paints, crayon or colored pencil.

### What you will need:

Large piece of white paper (22" x 30" or bigger), pencil, ruler, color pastels, paint, crayons.

We will explore one way in which a muralist (an artist who paints directly on a wall) translates a sketch into a wall-sized image. Download and print out the detail from the Galvez mural. Use your ruler to measure the image and create an evenly spaced grid system across it.

Now create another grid pattern with the same number of squares on the large piece of paper. This grid will be much larger because you should only draw the same number of squares as you did on the smaller paper.

Go grid square by grid square. For example, look at the upper left-hand square of the smaller image. Copy what you see in that square into the upper left-hand square of the large grid. Continue in this manner until all the squares in the large paper have been sketched in. Use color to complete your mural.

## Central Square Library 45 Pearl Street



**Artist:** Linda Lichtman

**Title:** Untitled

**Date:** 1980

**Materials:** Leaded stained glass

**Dimensions:** 7' x 3'

**Location:** 1st floor reading room

Of her rectangular stained glass window, rendered in earth tones and designed for the main reading room of the library, artist Linda Lichtman says, "I wanted to make a window which would be both colorful and restful -- a window which would be enlivened and animated by the color, yet calmed by the graphic elements. This is a window some people will be looking at for long periods of time, and others will be viewing as they are doing research or reading. I didn't want to confront the viewer... I wanted to provide a measure of interest and peace."



**Artist:** Lilli Ann Rosenberg

**Title:** Celebrating the Marshland

**Date:** 1982

**Materials:** Tiles, clay pieces, found objects, and impressions of block letters

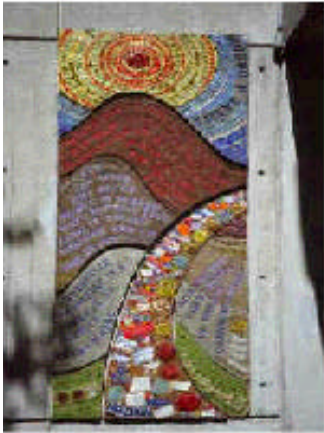
**Dimensions:** 80" x 30 1/2"

**Location:** Outside the entrance on Pearl Street

To create her acclaimed mosaic murals, Lilli Ann Rosenberg mixes tiles, clay pieces, found objects, and impressions of block letters. In *Celebrating the Marshland*, her materials include real shells and stones, which, combined with lively images of fish, birds, and turtles, allude to the salt marshes that once covered much of Cambridgeport.

Rosenberg is an accomplished artist whose numerous other Boston-area works include a large mosaic in the MBTA Park Street subway station and another mural for the lobby of the Children's Hospital. Trained in architecture, sculpture, and ceramics, she studied at the Cooper Union and Art Students League (both in New York City), as well as at the Cranbrook Academy of Art in Bloomfield Hills, Michigan. She has lived in New England for most of her working life.





**Artist:** Lilli Ann Rosenberg  
**Title:** Tribute to Martin Luther King, Jr.  
**Date:** 1985  
**Materials:** Ceramic and concrete mosaic  
**Dimensions:** 15" x 52"  
**Location:** Outside the entrance on Pearl Street

Rosenberg's second piece honors Doctor Martin Luther King, Jr., who preached at nearby First Baptist Church when he was a student at Boston University. The mural depicts a towering mountain, flowing stream, and blazing sun - a visual translation of one of King's most powerful quotes: "I just want to do God's will and he has allowed me to go up to the mountain. I see the promised land."



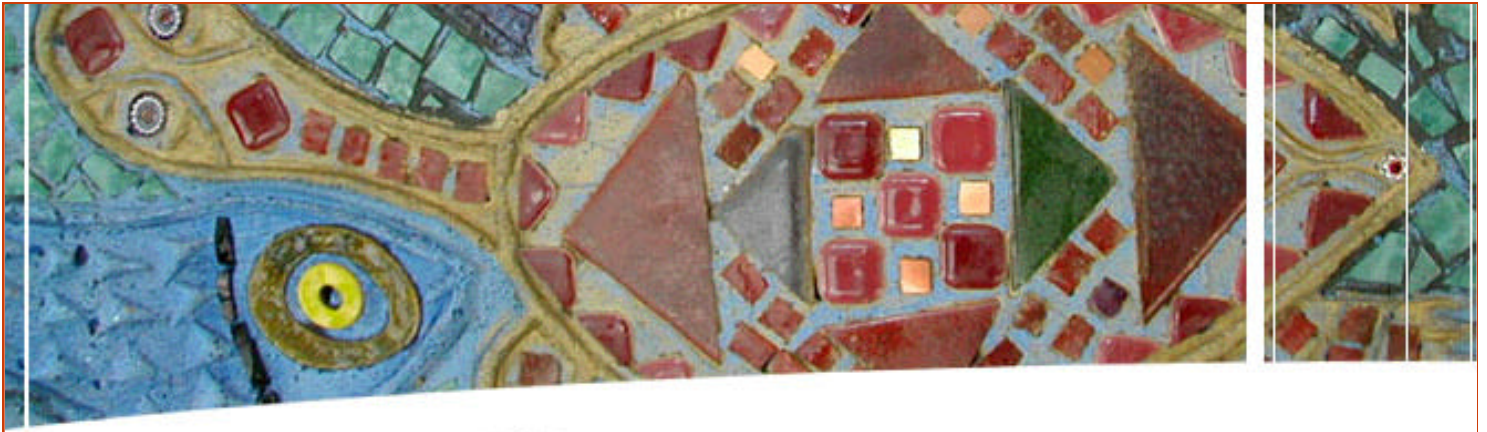
**Artist:** David Judelson  
**Title:** Untitled  
**Date:** 1979  
**Materials:** Ceramic  
**Dimensions:** 3 1/2' x 3 1/2', 2' x 4'  
**Locations:** Check out desk, Pearl Street, and courtyard entrances.

Three clusters of ceramic tiles are embedded in the brick paving at the check out desk and at both the Pearl Street and courtyard entrances of the library. On an August day in 1979, David Judelson recorded the library transactions by embossing the tiles in front of the check out desk with impressions of books, library cards, date stamps, names of kids and librarians, footprints and a projector reel.

The tiles at the courtyard entrance are impressions made from the library sign above the door. At the Pearl Street entrance, the tiles play on a visual pun. They depict four square objects which can be seen from the library, including a set of pay-phone buttons. On the inside square is the impression of a branch, which makes it the Central Square Branch.

David Judelson originally pursued architecture as an undergraduate and graduate student at M.I.T, but became increasingly interested in ceramics. He studied at the Haystack Mountain School of Crafts in the 1970s, and has pursued art ever since. His many large-scale public commissions include a sculptural rooftop terrace for Scholastic, Inc., in New York. He also has exhibited his work in numerous group and solo exhibitions. He spent many years living in the Boston area before moving to New York City.

Commissioned through the Cambridge Arts Council's Public Art Program. Funded in part by U.S. Housing and Urban Development Block Grant.



*"When the English shiploads began arriving in 1630, the river near the present Harvard Square wound inland twice a day and was bordered on both sides by broad salt marshes. And the site later to be occupied by M.I.T. contained oyster beds so large that they interfered with navigation."*

*- Max Hall, The Charles, The People's River, 1986*



## Seeing and Experiencing

Located on the side of the Central Square library, Lilli Anne Rosenberg's colorful mosaic reminds us that Cambridge did not always have an urban landscape.

Mosaic is an ancient art form. Traditionally, it involves embedding pieces of glass and ceramic tile in a surface to create a mural. In addition to glass and ceramic tile, Rosenberg's mosaic includes a few unusual materials. How many materials do you see?

Touch the mosaic's surface. What different textures can you feel? This mural includes objects that the artist found and ones that she made herself. Can you find each kind?

What elements reflect Cambridge's past as a marsh? What other objects could you add to remind viewers of this site's history?

The mural is divided into sections. How do these sections give the piece a sense of movement? What do these different tiers represent? What colors are prominent in these sections? Does the color add meaning?

Why do you think the artist included a child reading a book? Can you find the pieces of mirror? Why did the artist include them?



**Cambridge 1777-1887. Cambridgeport shoreline and road development. Comparison of land and shore in 1777 and 1887.**

Susan Maycock, *Survey of Architectural History in Cambridge: East Cambridge, Revised Edition*. (Cambridge, Mass.: 1988)



**Skating on the Charles River. Undated.**

Collection of Buckingham, Browne & Nichols.  
Cambridge Historical Commission





## On-site

**What you will need:**  
Newsprint paper, crayons.

Close your eyes and touch the piece. Guess what you are feeling. Now make a rubbing of the entire piece. Is it easier to create rubbings of some parts but not others? What is your favorite part of the piece?

## Hands-on

**What you will need:**

Large piece of cardboard, different textures (sandpaper, shapes cut out of cardboard, string, etc.), scissors, glue (gel medium works best), white acrylic or latex paint, black tempera or printmaking ink, wooden spoon, paper.

Artists explore texture in their work by using a range of objects that suggest different sensory experiences.

Create a texture collage out of found materials. Arrange different textures on the big piece of cardboard. When you are satisfied with your composition, glue it down. Make sure to use a lot of glue so that the objects stick well.

Now paint the whole surface with the white paint. Once it is dry, paint it black with the tempera paint or printmaking ink. Place a piece of paper on top. Rub the paper with the back of a wooden spoon or your fist. Pick up the piece to see your texture print.

**What you will need:**

Shallow rectangular bucket, sand or mud, small objects (seashells, stones, bottlecaps, etc.).

Fill the bucket with wet sand or mud. Look at the shapes and colors of your small objects. Think about how you might arrange them to make an interesting design. Press the objects into the wet sand and mud. You can leave them or make impressions by pressing an object into the surface and then taking it out (this works well with clay, too).

You can create a more permanent mosaic by pressing objects into plaster of Paris or cement.

**What you will need:**

Ten 8.5" x 11" sheets of paper; pencils, pens or crayons; glue or tape; two wooden dowels

Two other artworks explore Cambridge's vanished marshes. One is a sculpture by Kitty Wales and the other is a painting by Lisa Houck. Visit these other sites to see how artists create very different artworks from the same source of inspiration.

Many people in Cambridge do not know about the marshes. Create a poster that explains this history. As a starting point, use the information on the panels near Rosenberg's piece. How would you explain the story in a way that was interesting to kids?

## Graham & Parks School 15 Upton Street



**Artist:** Susan Thompson  
**Title:** Let the Children Discover  
**Date:** 1983-4  
**Materials:** Appliqued fabric  
**Dimensions:** 8' x 6' x 2"  
**Location:** Suspended in the gymnasium

For these fabric hangings, the creative process was just as important as the finished product. Thompson's goal was to involve the students at every stage of the artwork's development. She led a series of workshops in which children chose science, the arts, and sports as the central themes of the project. Next, the students interpreted those themes in colorful pencil and marker drawings. With their drawings as the "blueprints," the students then combined pieces of fabric to construct the banners.

Thompson received a degree in both Afro-American History and Visual Arts at Hunter College in New York. A resident of Boston, she views herself as a "community artist," leading open art workshops and participating in such neighborhood festivals as Boston's First Night and the Cambridge River Festival. She has taught at several Boston area schools and universities, and has executed numerous commissions including work for the Boston's MBTA subway system, the Boston Parks Commission, and the Afro-American History Museum.



**Artist:** David Fichter  
**Title:** Education is Liberation: The Rosa Parks Mural  
**Date:** 1985  
**Materials:** Acrylic on brick  
**Dimensions:** 10' x 25'  
**Location:** First floor hallway

Fichter's large interior mural pays homage to Rosa Parks, one the school's two namesakes. Park's 1955 refusal to sit in the back of an Alabama bus sparked the Montgomery Bus Boycott, a landmark event of the Civil Rights Movement. Fichter shows Parks telling her story to a group of school-children, whose diverse ethnicities not only reflect Cambridge's multi-cultural makeup but also embody the spirit of the Civil Rights Movement. Park's struggle for equal rights everywhere is represented by two opposing images: the chains of oppression and interlinked hands demonstrating the power of unity and resistance.





**Artist:** Judith Inglese  
**Title:** I'd Hammer Out Love  
**Date:** 1984  
**Materials:** Ceramic  
**Dimensions:** 4' 6" x 22' x 1/2"  
**Location:** Exterior, front entrance

As its title reveals, Judith Inglese's ceramic tile mural takes the Civil Rights-era folk song "If I Had a Hammer" as its inspiration. Just as the song celebrates "the love between my sisters and my brothers, all over this land" the artwork presents scenes of cross-cultural understanding. Children and adults from different backgrounds fly kites, make music, shoot basketball, admire butterflies and birds, climb and play on the structure, and share stories. Inglese's signature style borrows from the tradition of stained glass: irregular clay shapes form images, which, in turn, are outlined by grout, much like the way lead surrounds stained glass.

A Massachusetts resident, Inglese studied at Sarah Lawrence College, at the Accademia di Belle Arti in Rome, and at the School of the Museum of Fine Arts, Boston. She has received several grants for community based art workshops in Massachusetts and Puerto Rico. Her other public works include a 40 foot ceramic mural at the National Zoo in Washington, D.C. and pieces for numerous schools, recreational facilities, hospitals, transportation centers, libraries, and elderly housing.

*Commissioned through the Cambridge Arts Council's Public Art Program.*

## David Phillips Dana Park

**Title:** Levitated Stone

**Date:** 1987

**Materials:** Bronze and granite

**Dimensions:** 8' x 4'

**Location:** Intersection of Magazine and Lawrence Streets



David Phillip's sculpture consists of a large granite stone "levitated" by bronze tree limbs. The stone is presented as though it were an offering. Natural elements, such as stone and trees, are often a motif in Phillips' work. "In the woods, looking for sticks and stones for my sculpture," he says, "I am often impressed by the persistence of life. A root can slowly establish a foothold and split a large rock. Lichen and moss extract their nourishment directly from the stone, ultimately processing granite into soil." Of casting bronze tree limbs, Phillips adds, "Metal branches are remarkable in that, although they are perceived as real, they can do things structurally that real twigs can't. For example, they can support a stone, giving the illusion of levitation."

David Phillips received his BFA in Painting and his MFA in Sculpture from the Cranbrook Academy of Art in Michigan. He has taught at a number of places including Flint Institute of Art, Harvard, and Mass College of Art. His studio and foundry in Somerville are not only busy with his own work, but also much of the bronze casting in the area is done under his careful supervision.

*Commissioned through the Cambridge Arts Council's Public Art Program.*



## Gerald Burger City Hall

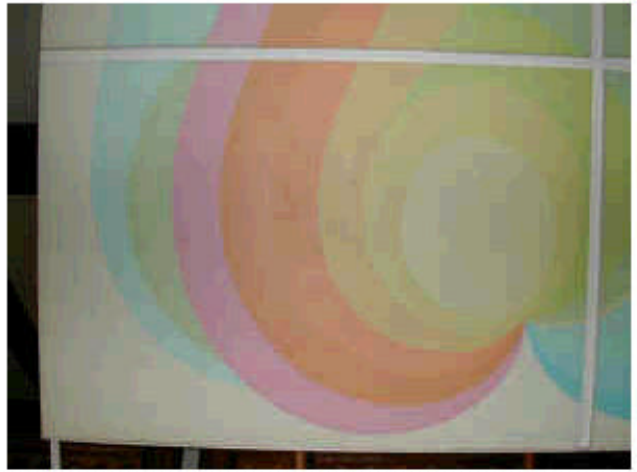
**Title:** Untitled

**Date:** 1976

**Materials:** 90" x 119"

**Dimensions:** 8' x 4'

**Location:** 795 Massachusetts Avenue; 3rd floor,  
over stairway



Gerald Burger's abstract painting hovers over the double stairway to the third floor of City Hall. Painted in soft yet vibrating colors on four large canvases, the painting is placed on a slanting back panel of a large map of early Cambridge that can be seen from the top of the staircase.

Burger painted murals for several public places in Cambridge in the 1970's, including the interior courtyard of Columbia Terrace in East Cambridge and the lobby of a large residential building in Cambridgeport. Beside faded remnants of a mural that MBTA commissioned for the underpass to the Lechmere Bus Station, the City Hall painting and a collaborative mural done with parents and kids at the Tobin Elementary School are the only two murals by Burger still existent in Cambridge.

*Commissioned by the Cambridge Arts Council. Funded by the U.S. Comprehensive Employment and Training Act.*

## Arts On The Line Central Square MBTA Station

Station Architect:  
Ellenzweig, Moore & Associates, Inc., Cambridge, MA

*Commissioned for the Massachusetts Bay Transportation Authority through the Cambridge Arts Council's Arts On The Line program. Funded by the U.S. Department of Transportation, the Urban Mass Transportation Administration, and the Massachusetts Bay Transportation Authority.*



**Artists:** Dennis Storrs and Dennis Cunningham

**Title:** Circle Square

**Date:** 1987

**Materials:** Ceramic tiles

**Dimensions:** 100 12" sq. medallions

Storrs and Cunningham collaborated on the carved, bas-relief medallions that are set in the top of the station's interior columns. On each of the medallions is a unique image or symbol which refers to historical facts of the neighborhood surrounding the station and its diverse ethnic population.



**Artist:** Elizabeth Mapelli

**Title:** Various

**Date:** 1986

**Material:** Fused-glass tiles

**Dimensions:** 7 murals, each 12' x 4'

The tiles are located on the back of seven seating areas on both platforms. The artist derived her abstract design, colors, and images from the richly diverse Central Square community. Each mural represents an ethnic group, including East Indian, Mediterranean, African, Japanese, Chinese, Irish, English, Scottish, and Polish.

